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GALERIE
MUSEUM OF
MODERN ART

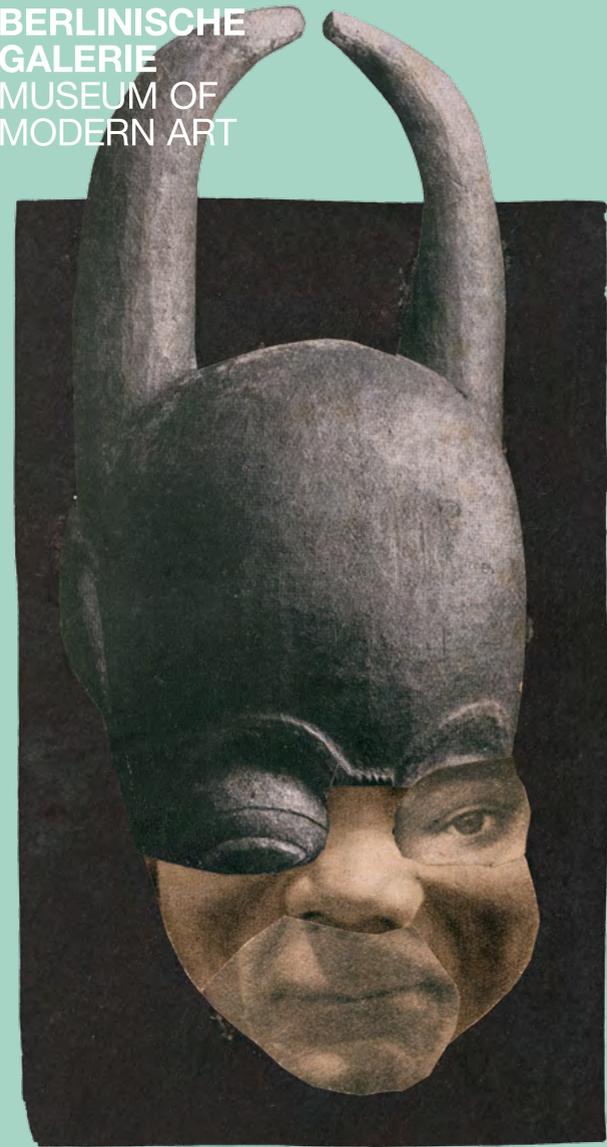


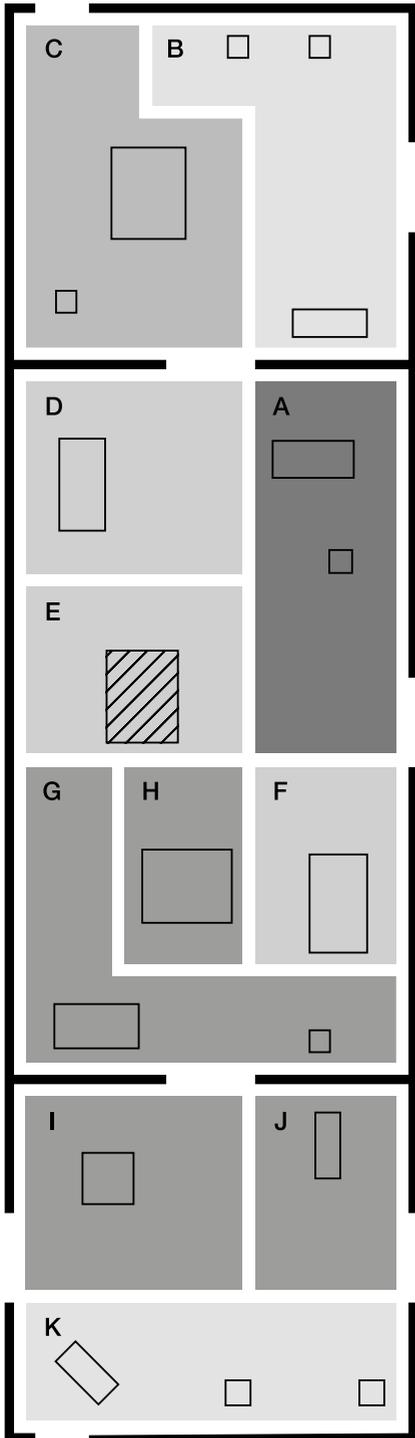
Illustration: Hannah Höch, From an Ethnographic Museum No. X, 1924/25, Berlinische Galerie, © VG BILD-KUNST Bonn, 2016, repro: Anja Elisabeth Witte

AN ENGLISH COMPANION

DADA AFRICA
DIALOGUE WITH THE OTHER

DADA AFRICA

DIALOGUE WITH THE OTHER



- A** – Dada Gallery
- B** – Ante Dada
- C** – Dada Performance 1
- D/E/F** – Dada Performance 2
- G/H/I/J** – Dada Magic
- K** – Dada Rebellion

**“Dada negates the
'meaning' of life to
which Europe has so far
subscribed.”**

Raoul Hausmann

**“We were
looking for an
elemental art to
cure people
from the
madness of the
age.”**

Hans Arp

**“Always with the big
bass drum: boum boum
boum boum boum –
drabatja mo gere
drabatja mo
bonooooooooooooo.”**

Hugo Ball

**“You don't
understand
Dada, you
experience
Dada.”**

Richard
Huelsenbeck

**“I work like Oceanians,
who never worry how
long the material is
going to last when they
make a mask.”**

Hans Arp

**“There's no such thing
as primitive art, just like
there's no such thing as
civilised art, because art
is always a perfectly
hermetic creation,
complete in itself, and
does not lend itself to
any historical
classification.”**

Marcel Janco

**“I wanted to
show up the
unscrupulous,
simplistic use of
the negro
sculpture from
Africa that was
flooding Europe
at the time.”**

Hannah Höch

**“Africa – this new world
now awakening is
obviously going to be
the world of the future.”**

Tristan Tzara

DADA AFRICA

DIALOGUE WITH THE OTHER

Marking the centenary of the Dada movement, this is the first exhibition about Dada's response to non-European cultures and their art. Five sections display Dada works in a dialogue with works from Africa, Asia, North America and Oceania.

In the midst of the First World War, a group of artists came together in 1916 under the random title "Dada" to resist a bourgeois Western culture. This, in the eyes of the Dadaists, had lost all credibility. Dada set out to "negate the 'meaning' of life to which Europe has so far subscribed". Its artists radically questioned the inherited values of their own cultural setting. The Other seemed to offer an attractive alternative, a foundation for devising entirely new forms of articulation. Dada pictures and masks were inspired, for example, by African artefacts. Costumes worn at Dada soirées drew on designs by native peoples of North America, and Dadaist assemblage revealed Oceanic influences. In the literary field too, Dada poems took their cues from African and Australian texts.

With their multi-genre performances blending music, text and dance, the Dadaists threw open current notions of art. The protagonists' estrangement from their own bourgeois mould was just as intended as the alienation of an audience confronted by novel stage acts and unconventional works. The disconcerting impact on viewers reflected Dada's objective: to create space for new ways of thinking and seeing. The formal diversity of the

repertoire developed by the Dadaists exerted a significant influence on the art of the 20th century – from performance to collage – which still persists.

The exhibition relates to a historical situation. Terms in current usage at the time like "primitive", "art nègre", "poèmes nègres", "chants nègres" and their German equivalents were the products of racist and colonialist thinking with which we by no means identify.

Visitors are welcome to use the companion brochures we have provided. They contain notes on numerous exhibits. If they are no longer required afterwards, we will be happy to keep them.

SECTION A

DADA GALLERY

The springboard for the international Dada movement was the Cabaret Voltaire in Zurich. It was on this stage that the first Dada cry was uttered on 5 February 1916. The leading protagonists in this embryonic Dada cell were Hugo Ball, Emmy Hennings, Marcel Janco, Tristan Tzara, Hans Arp, Sophie Taeuber-Arp, Richard Huelsenbeck and Hans Richter. Challenging bourgeois standards and the nationalist arrogance that had driven the country into the First World War, Dada broke with conventional patterns of articulation, perception and thinking. At their multimedia performances, the self-proclaimed anti-artists also referenced non-European art and languages: the audience were treated to *chants nègres* and *poèmes nègres*.

The artistic ferment on this stage only lasted a few months, but the Dada idea spread from New York to Paris, from Zurich to Berlin. In January 1917 the Zurich gallery of Han Coray was the first to exhibit works by Dada, shown on an equal footing with sculptures from Africa. Just two months later, Galerie Corray was taken over by the Dadaists, who continued their Cabaret Voltaire activities here at soirées and presentations. Coray, the gallery's former owner and a patron of Dada, became one of Switzerland's leading collectors of African art.

A1 (CAT. 2.2)

MALE FIGURE, LEFEM EARLY 20TH CENTURY

Bangwa region, Cameroon grassfields | Wood | Völkerkundemuseum Zürich, 10084, Han Coray Collection

This wooden statue is an archetypal portrait of a Bangwa chief in the grassfields of Cameroon. The sculpture was made during the dignitary's lifetime and served to remember him after his death. The expressive, animated features of carvings from Cameroon inspired many artists, along them Marcel Janco, a Dadaist of Romanian origin.

A2 (CAT. 2.3)

MARCEL JANCO 1895–1984 DESIGN FOR A DADA POSTER ADVERTISING “LE CHANT NÈGRE” EVENT ON 31 MARCH 1916

Charcoal, smeared on thin sketching paper, mounted on thin vellum and card | Kunsthaus Zürich, Vereinigung Zürcher Kunstfreunde, Z. Inv. 1980/42

This poster design borrows unmistakably from the carvings made in the Cameroon grassfields. The dynamic movement and aggressive facial expressions of these figures unleash a vitality that the Dadaists also sought to generate at their soirées.

A3 (CAT. 3.1)

UNKNOWN ARTIST MALE FIGURE LATE 19TH/EARLY 20TH CENTURY

Côte d'Ivoire, Baule region | Wood | Private collection, Paul Guillaume, Leon Bachelier Collection

The sculptor who carved this wooden figure with the large extremities and tightly bound hair and beard lived among the Baule people of the Ivory Coast. This area was a bastion of figurative art in Africa, and naturalism was a major hallmark of its style. Most traditional African sculptures were created by artists whose names we do not know. The work did not belong (in the Western sense) to the sculptor who made it; rather, these artistically crafted sculptures were seen as messengers between human beings and the gods or spirits, offering these a temporary abode during rituals. The Paris art dealer Paul Guillaume sent the *Male Figure* to Han Coray's gallery for the first Dada exhibition in 1917. It is the only African sculpture proven to have been on show there and pictured in the catalogue (AV1).

A4 (CAT. 3.14)

**MASTER OF GOHITAFLA
FEMALE FIGURE
C. 1900**

Côte d'Ivoire, Guro region | Wood | Museum Rietberg Zürich, RAF 309, Han Coray Collection

It was in Switzerland that Dada artists began discovering non-European – and especially African – art and culture. When Dadaist Emmy Hennings first saw a female figure from Africa at the Galerie Corray in 1917, she expressed amazement at the beauty of the wooden sculpture. Dadaist art objects and pictures were often inspired by statues or masks from other cultures.

A5 (CAT. 3.10)

**UNKNOWN ARTIST
KNIFE WITH IVORY HANDLE
19TH/EARLY 20TH CENTURY**

Democratic Republic of Congo, Mangbetu region | Iron, ivory | Museum Rietberg Zürich, RAC 19, Han Coray Collection

A6 (CAT. 3.2)

**HANS ARP
1886–1966
COMPOSITION EN
DIAGONALES – CRUCIFIXION
1915**

Tapestry, wool | Private collection B. Marcatté

Hans Arp wanted to renew art, and to this end he also experimented with fabric. Tapestry, with its geometric shapes and textile constructions, combines materiality with abstraction, debunking the old genre hierarchies that distinguished between applied arts and liberal arts. This was highlighted in 1917, when this wall tapestry was displayed at the Galerie Corray alongside African sculpture.

AV1 (CAT. 3.13)

**DADA EXHIBITION:
CONTEMPORARY PAINTING,
AFRICAN SCULPTURE,
OLD ART**

Exhibition catalogue, Galerie Corray, Zurich, 1917 | Kunsthaus Zürich, DADA Collection, DADA IV: 5

AV2 (CAT. P. 38)

**PROGRAMME FOR A SOIRÉE
ON 14 JULY 1916**

Zunftthaus zur Waag, Zürich | Kunsthaus Zürich, DADA-Sammlung, V:8

Dada soirées established a new performance practice, featuring both theoretical talks and enactments of trance-like frenzy. There was masked dancing and also *chants nègres*, performed according to Hugo Ball “in black smocks with exotic drums large and small, like a Vehmic court”. The *poèmes nègres* written by Tristan Tzara for these Dada evenings were based on authentic sources found in ethnological journals. The cultural Other was, to the Dadaists, a liberating counter-cosmos.

AV3 (EX CAT.)

TRISTAN TZARA

1896–1963

Typescript for a lecture at the Galerie Corray, 1917 | Paper, printed | Kunsthaus Zürich, DADA Sammlung DADA V:54

AV4 (CAT. 3.12)

HANS RICHTER

1888–1976

PORTRAIT OF HAN CORAY

1916

Brushwork on black over tracing paper | Kunsthaus Zürich, Graphic Collection, Z. Inv.1992/0034

The portrait shows the education reformer and art dealer Han Coray. In the 1920s he became a leading collector of African art in Switzerland. He played a key role with his gallery, strengthening the influence of non-European art and culture on the Dada movement. In early 1917 he made his “Galerie Corray” available for Dada’s very first exhibition, where European and African art were presented side by side as equals.

AV5 (CAT. 3.9)

MARCEL JANCO

1895–1984

**1RE EXPOSITION DADA:
CUBISTES, ART NÈGRE,
GALERIE CORRAY**

1917

Exhibition poster/reproduction | Kunsthaus Zürich, DADA Sammlung, DADA V:48/B 51 B 1

Han Coray opened his gallery at the Sprüngli-Haus on Bahnhofstrasse in Zurich on 3 December 1916, when he was still working as a school headmaster. As a patron of the arts, he kept company with those who frequented the Cabaret Voltaire, and Hans Arp and Otto van Rees benefited particularly from his support. The second exhibition at his gallery was also the first-ever exhibition of Dada: works

by – among others – Hans Arp, Marcel Janco and Hans Richter went on show alongside African sculptures and weapons. The exhibition strategy, apparently devised by Tristan Tzara, made a point of treating Dadaist and African forms of expression equally. The Zurich audience, meanwhile, found the juxtaposition bewildering.

AV6 (CAT. P. 115)

HAN CORAY

1880–1974

**NEULANDFAHRTEN –
“A BOOK FOR PARENTS,
TEACHERS AND CHILDREN”**

Leipzig/Aarau/Vienna, Meyer Verlag 1912

The gallery owner, Dada patron and collector of African art Han Coray had been headmaster of the Pestalozzi school in Zurich, which implemented educational reforms, since 1912. As part of the holistic philosophy he sought to impart, Coray believed that modern art had a pivotal role to play in personal development. In his book *Neulandfahrten (Journeys to Uncharted Lands)* he set out his educational views, publishing children’s drawings and poems on a par with writing by

authors from Eduard Möricke to Hermann Hesse. By elevating the gifts of expression “originally born to us all”, his efforts resonated with the Dadaists; for Marcel Janco, this book was the “epitome of Dada”.

AV7 (CAT. P. 14)

**UNKNOWN PHOTOGRAPHER
EDUCATION REFORMER,
DADA GALLERY MANAGER
AND COLLECTOR HAN
CORAY**

1924

Vintage print, reproduction 2016 | Sammlung Pieter Coray

SECTION B

ANTE DADA

Dada, as Hugo Ball famously said, was “fool’s play sprung from nothing”. Even before Dada, however, non-Western and in particular African art had attracted interest. The Cubists, like the painters of *Die Brücke* and *Der Blaue Reiter*, sought fresh orientation and stylistic inspiration from non-European forms of expression. For Expressionist artists like Karl Schmidt-Rottluff and Erich Heckel, African and Oceanic sculpture had a formative impact. The future Dadaist Raoul Hausmann also learned from studying these works. In the mid-1910s, collage artist Hannah Höch frequently visited the nearby Ethnological Museum while training at the Museum of Decorative Arts in Berlin.

Alongside this contemplation of original objects, Carl Einstein’s book on African sculpture was ground-breaking. His analysis of the formal techniques met with broad interest on the part of contemporary avant-garde artists and also (future) Dadaists. Apart from this, images of the cultural Other drew largely on travel journals and popular literature, which tended to apply Western stereotypes and had little in common with realities at the time in those far-off worlds. Scientific publications like those of Africa ethnologist Leo Frobenius provided the opportunity for serious understanding and were read by Dadaists like Tristan Tzara.

BV1

CARL EINSTEIN

1885–1940

NEGERPLASTIK (NEGRO SCULPTURE)

Verlag der Weissen Bücher, Leipzig 1915 (2nd ed. 1920, Kurt Wolff Verlag, Munich) | Museum Rietberg and Ethnographic Museum at the University of Zurich, archive, libraries

Art historian Carl Einstein was one of the first people to attach equal status to African and European forms of expression. In the early 20th century, the era of colonialism, this was a rare acknowledgement. Artists and intellectuals were particularly inspired by the glossy images of African sculptures in his book and by his theoretical observations about how cubism had influenced modern art. The gallery owner and collector Han Coray had a copy of the book, and so did Raoul Hausmann and Hannah Höch.

BV2 (CAT. 1.3)

HANNAH HÖCH

1889–1978

GESCHICHTE DER PLASTIK ALLER ZEITEN UND VÖLKER 1915

Pen-and-ink and gouache on paper | Berlinische Galerie | Purchased with funding from the Museumsfonds of the Senator for Cultural Affairs, Berlin, 1979

The cover design for this reference work on the “history of sculpture of all

ages and peoples” qualifies as Hannah Höch’s first artistic response to non-European formal vocabulary. In 1915 she began training at the college run by the Museum of Decorative Arts in Berlin, a close neighbour of the Ethnographic Museum. It is reasonable to assume that her drawing borrowed from North American and Oceanic exhibits she had seen there. In her later collages, this interest in non-European artefacts resulted in her own entirely novel pictorial universe.

BV3 (CAT. P. 105)

ERNST GRÄNERT THE STATE ETHNOLOGICAL MUSEUM 1926

Königgrätzer Strasse in Berlin | Kunstbibliothek, SMB, Fotothek Willy Römer

BV4 (CAT. P. 106)

**UNKNOWN PHOTOGRAPHER
A DISPLAY CASE IN THE
AFRICA DEPARTMENT WITH
OBJECTS FROM BENIN,
BEFORE
1914**

Ethnological Museum of Berlin | Ethnologisches
Museum, SMB

BV5 (EX CAT.)

**UNKNOWN PHOTOGRAPHER
DISPLAY CASES WITH
ARTEFACTS FROM OCEANIA
C. 1920**

Ethnographic Collection in Zurich | Völkerkun-
demuseum archives, University of Zurich

BV6 (CAT. P. 107)

**UNKNOWN PHOTOGRAPHER
NEW INSTALLATION OF
OBJECTS FROM BENIN
1926**

Ethnological Museum of Berlin

Since the 1880s, colonial civil serv-
ants, missionaries and explorers had
been gathering vast quantities of eth-
nographic objects on behalf of ethno-
logy museums. These would then be
squashed together in fairly incompre-
hensible displays. Triggered by the
contemporary avant-garde, a rethink
set in during the 1920s: attention
was drawn not only to ethnographic
details, but also to the artistic qualities
of these objects. Selected exhibits
were to be presented in a worthy aes-
thetic setting. There was still no
commentary on the context in which
the objects were made.

BV7 (EX CAT.)

**LEO FROBENIUS
1873–1938
UND AFRIKA SPRACH...
(THE VOICE OF AFRICA)**

Deutsches Verlagshaus, Berlin, 1912

Books were an opportunity to indulge
a little in yearnings for the Other. Apart
from tales of adventure like the ones
by Karl May and James F. Cooper, with
their projections of home-grown im-

aginations onto other cultures, there were
encyclopaedias. Readers also had
access to scientific travel reports and
monographs, such as those by the
Africa ethnologist Leo Frobenius, who
is still highly regarded in many African
countries because of his research
into African history. Léopold Sédar
Senghor, the first President of Senegal,
praised Frobenius for “restoring Africa’s
dignity and identity”. Dadaists like
Tristan Tzara made serious use of these
sources.

BV8 (CAT. P. 109)

**JONATHAN A. GREEN
DANCING GIRL, NEW
CALABAR, S. N., NIGERIA
1898**

Postcard published by Photoholm, Lagos,
before 1911 | Printed in Germany, posted in
Dahomey | Nanina Guyer Collection

BV9 (CAT. P. 110)

**ALPHONSO LISKCAREW
1887–1969
BONDOO DEVILS, SIERRA
LEONE, SIERRA LEONE
1905**

Postcard published by LiskCarew Brothers,
Freetown, c. 1915 | Christraud M. Geary
Collection

Picture postcards were a common
visual medium, and large numbers of
them were in circulation in the late
19th/early 20th century. These careful-
ly staged photographic impressions
of distant lands encouraged European
ideas of a backward and fairly weird
Other. Portraits of women in erotically
exotic poses were especially popular,
reinforcing a sexualised image of
African women (BV 8). Europeans were
not the only authors of these exotici-
sed pictorial representations. Profes-
sional African colleagues also con-
tributed to this “colonial photography”,
although their stereotypical portraits
are less degrading.

BV10 (CAT. P. 112)

ALPHONSO LISK-CAREW

1887–1969

NO CROWN WITHOUT A THORN, SIERRA LEONE

C. 1920

Photomontage, Christmas/greetings card published by LiskCarew Brothers, Freetown | Gary Schulze Collection

One of the most successful postcard producers in West Africa was the photographer Alphonso Lisk-Carew, who engaged in a brisk trade with Britain. For one Christmas postcard, he created a collage from different faces of groups of men and women in Sierra Leone, combining them with masked figures. The picture was not supposed to depict reality, and spiced by the title it strikes a satirical note not unlike the effect sought by Dadaists.

B1 (CAT. 1.13)

HANS ARP

1886–1966

PRE-DADA DRAWING

C. 1915

Ink over pencil on paper | Stiftung Arp e.V., Berlin/Rolandseck

B2 (CAT. 1.12)

HANS ARP

1886–1966

DADA DRAWING

C. 1916

Ink over pencil on paper | Stiftung Arp e.V., Berlin/Rolandseck

By the time Dada was founded in 1916, Arp had rejected oil painting and figurative content. In his pre-Dada drawings he explored new compositional principles. These biomorphous forms evoke both early cave paintings and non-European artefacts.

B3 (CAT. 1.10)

UNKNOWN ARTIST

MASK

LATE 19TH CENTURY

Tanzania, Makonde | Wood | Erich-Heckel-Nachlass

The Makonde people live in the north-east of modern-day Mozambique and the south-east of Tanzania. Their artists are best known for their hand-carved wooden masks. Originally the masks served a magical religious function as a link between this world and the world beyond. Later they were used as dance masks during initiation rites. The Makonde mask on display belonged to Erich Heckel, who was given it by his brother Manfred, a railway engineer working in German East Africa (now Tanzania).

B4 (CAT. 1.11)

RAOUL HAUSMANN

1886–1971

DRAFT LETTER TO OSKAR MOLL WITH THE “MASK”

DRAWING

1915

Pen-and-ink drawing and handwriting on paper | Berlinische Galerie | Purchased with funding from the Department of Cultural Affairs, Berlin, 1979

The study of African and Oceanic sculpture deeply influenced the style of 20th-century avant-garde artists, including *Brücke* members Erich Heckel and Raoul Hausmann. Both artists chose the Makonde mask (B3) as a motif for practising cubist face-painting. This same aesthetic infused Hausmann's pen-and-ink drawing *Mask*. Like his drawing *Hannah Höch with Hat (I)* (B6), this sketch exemplifies the Expressionist period that pre-dated his Dadaist activities.

B5 (CAT. 1.9)

ERICH HECKEL

1883–1970

MASK WITH BUSHBUCK HIDE

1913

Oil on canvas | Museum Wiesbaden

Erich Heckel, like the Cubists, collected African masks and sculptures, acquiring most of them through his brother, who worked in what was then German East Africa. In these works, Heckel discovered new motifs and compositional techniques. The painting *Mask with Bushbuck Hide* depicts a Makonde mask (B3) in front of a brown-and-white-striped antelope skin, both from the artist's private collection. This interest in non-European elements symbolises a counter-manifesto to conventional academic painting.

B6 (CAT. 1.1)

RAOUL HAUSMANN

1886–1971

HANNAH HÖCH WITH HAT (I)

1915

Brush and ink | Private collection, Berlin,
courtesy Grisebach GmbH

Raoul Hausmann, later a key figure in Berlin's Club Dada, began his artistic development under the stylistic influence of the Brücke group. The two drawings from 1915 of artist Hannah Höch, his lover at the time, display a spontaneity, bold line and flatness of shape reminiscent of Expressionist works by Ernst Ludwig Kirchner.

B7 (EX CAT.)

RAOUL HAUSMANN

1886–1971

UNTITLED (HANNAH HÖCH)

1915

Brush and ink | Berlinische Galerie

B8 (CAT. 1.8)

KARL SCHMIDT-ROTTLUFF

1884–1976

GIRL KNEELING

1913

Brush and ink | Brücke Museum, Berlin

On the eve of the First World War, following his deep involvement with cubism and African sculpture, Karl Schmidt-Rottluff hit upon a personal technique that combined vitality with expressive power. In 1913, tucked away in far-off Nida on the Curonian Spit, he produced a series of ink drawings which included the three shown here. The flowing lines and minimal shapes in *Woman's head* and *Girl kneeling* and the emphatic flourish Schmidt-Rottluff's orientation towards non-Western art.

B9 (CAT. 1.7)

KARL SCHMIDT-ROTTLUFF

1884–1976

FEMALE NUDE KNEELING,

1913

Reed pen, washed, on yellow paper, pencil |
Brücke Museum, Berlin

B10 (CAT. 1.6)

KARL SCHMIDT-ROTTLUFF

1884–1976

WOMAN'S HEAD

1913

Brush and ink, watercolour | Brücke Museum,
Berlin

B11 (CAT. 1.5)

KARL SCHMIDT-ROTTLUFF

1884–1976

BLUE AND RED HEAD

1917

Wood, coloured blue and red | Brücke
Museum, Berlin

Unlike *Brücke* colleagues such as Erich Heckel, who began making wooden sculptures around 1910, the Expressionist Karl Schmidt-Rottluff had only dabbled occasionally in sculpted art. When serving as a soldier in Lithuania between 1915 and 1918, however, he began carving little sculptures like this *Blue and red head*. The narrow, elongated face with its low-sweeping mouth is reminiscent of Central and West African masks by the Senufo and Fang. Painting like this is also found on figures by African and Oceanic peoples, where carvings are often coloured symbolically to enhance the expressive impact of these objects.

DADA PERFORMANCE 1

Dada broke with all bourgeois conventions around art. The cultural Other became a springboard for masked dancing, phonetic poems and the music of sounds. The aim, as Hans Arp put it, was to create “an elemental art to cure people from the madness of the age”. For the Dadaists, this also meant freedom from the straitjacket of their own civilisation. By donning masks and costumes they were able – at their Dada soirées – to probe the boundaries of body and mind and trigger emotional, irrational forces. If people in the audience felt disturbed by the frenzied performance, that was absolutely the intention.

Borrowing from non-European works, Dada’s creations were composed of new materials previously thought unsuitable for art. Sophie Taeuber-Arp was struck by the expressive powers of South African and North American peoples. Marcel Janco’s masks and pictures were inspired by artefacts from Cameroon, but also from Switzerland. In their experiments with language, Hugo Ball, Richard Huelsenbeck and Tristan Tzara took their cues from African and Australian texts. The Dadaists were not interested in copying. They wanted – with the stimulation that came from the Other – to burst the banks of home-grown art and language.

C1 (CAT. 2.10)

SOPHIE TAEUBER-ARP
1889–1943
**REPLICA OF A KATSINA
COSTUME**
1925 (?)

(Replica by Ina von Woyski, 2015), assorted fabrics and felt | Aargauer Kunsthau Aarau, D S 1903

Sophie Taeuber-Arp began taking an eager interest in the culture of indigenous peoples when she was young. Inspired by original katsina figures she had seen when visiting the Swiss psychoanalyst C. G. Jung, she made two costumes based on a formal idiom of abstract geometry. The colourful drawing (C3) illustrates the ornamental design of the katsinam. It reflects the artist’s preferred vocabulary: square, oblong, triangle, circle.

C2 (CAT. 2.11)

UNKNOWN ARTIST
**MOUNTAIN SHEEP KATSINA
(PANGWU)**
C. 1900

Katsina, Hopi; North America | Cottonwood, horns, sprouted seeds, feathers, fur, woollen thread | North American Native Museum (NONAM), Zurich, DA 365, Gottfried Hotz Collection; previously Northern Arizona Museum, Flagstaff, Percival Collection

Katsina (kachina) dolls are likenesses of masked dancers among the Hopi and other native peoples in the south-western areas of North America. The dancers embody ancestral spirits who function as rain makers and as messengers between human and divine beings. The little figures made from the roots of the cottonwood tree are accurate copies of the masks and costumes worn by dancers. As katsinam are not regarded as sacred, production for the art market began early. They have been sought-after collectors’ items since the late 19th century.

C3 (CAT. 2.1)

SOPHIE TAEUBER-ARP
1889–1943
**DESIGN FOR A KATSINA
COSTUME (NO. 60)**
C. 1920

Gouache and coloured pencil on paper | Arp Museum Bahnhof Rolandseck, LS 320

C4 (CAT. 4.10)

HANNAH HÖCH

1889–1978

DADA DOLLS

1916/1918

Textiles, card and beads | Berlinische Galerie | Purchased with funding from Stiftung DKLB, Berlin, 1979

The Dada dolls are the only surviving three-dimensional objects made by Hannah Höch. The artist performed with them repeatedly, sometimes dressed as a doll herself. These bizarre puppets are a sardonic comment on contemporary images of femininity. They might also be seen as Höch's tongue-in-cheek response to variations on Primitivism produced by her fellow artists.

C5 (CAT. 2.22)

SOPHIE TAEUBER-ARP

1889–1943

POWDER COMPACT

C. 1918

Wood, turned and painted | Aargauer Kunsthau Aarau, long-term loan from a private collection

Sophie Taeuber-Arp's work was wide-ranging, and this wooden powder compact is just one example. Although the artist designed it herself, the shapes and material are reminiscent of boxes from Africa, like those the Azande made to store reliquaries (C6).

C6 (CAT. 2.21)

UNKNOWN ARTIST

RELIC BOX

19TH/EARLY 20TH CENTURY

Democratic Republic of Congo, Azande | Wood, bark, raffia | Museum Rietberg Zürich, Han Coray Collection

C7 (CAT. 3.11)

SOPHIE TAEUBER-ARP

1889–1943

ABSTRACT MOTIF (MASKS)

1917

Gouache on paper | Stiftung Arp e. V., Berlin/Remagen, 003.551

CV1 (CAT. 2.12)

SOPHIE TAEUBER-ARP

1889–1943

PURSE, GEOMETRIC SHAPES

1918

Silk yarn, silk, woven glass beads Zürcher Hochschule der Künste; Museum für Gestaltung, Arts and Crafts Collection, KGS 07659

CV2 (CAT. 2.13)

UNKNOWN FEMALE ARTIST

BEAD BAG

1880–1910

Lesotho, Drakensberg, South Africa | Glass beads, animal sinew | François and Claire Mottas Collection, collected by Leng

CV3 (CAT. 2.17)

SOPHIE TAEUBER-ARP

1889–1943

NECKLACE

C. 1918-1920

Beads, threaded, loop technique | Aargauer Kunsthau Aarau, D S1915, long-term loan from a private collection

Sophie Taeuber-Arp's bead works are autonomous artistic designs, and yet these geometric, and sometimes figurative abstract, forms are strongly reminiscent of bead art in South Africa and examples found in folk lore. Taeuber-Arp saw her own efforts to combine art with practical life when designing everyday objects as concordant with non-European cultures.

CV4 (CAT. 2.18)

UNKNOWN ARTIST

BEAD NECKLACE

UMGINGQO

1880–1910

South Africa, Eastern Cape | Glass beads, animal sinew, brass button, textiles | François and Claire Mottas Collection, collected by Leng

CV5 (CAT. 2.19)

UNKNOWN ARTIST

BEAD BELT, UMUMBA/

UMUTSHA/UMBHIJO

1880–1910

South Africa, Drakensberg, Zulu or Sotho region | Plant fibres, animal sinew, skin, glass beads, brass button | François and Claire Mottas Collection

In southern Africa, bead art is widespread and comparable in status to carving. Necklaces, beaded belts and bags are used as adornments by both men and women. Motifs and colours reflect social standing, ethnic origin and age. Until the late 19th century, only elites had access to the glass beads imported from Europe.

DADA PERFORMANCE 2

After the experience of the First World War, the Dadaists felt that their home-grown culture with its ideals of truth, beauty and goodness was dead and buried. Literature needed to undergo renewal, because language – as Hugo Ball put it in 1916 – had been ruined by ideology. The Dadaists' sound poems were one of the most radical attempts to return to poetic roots. They vigorously shattered speech so as to break through into non-verbal poetry, and they alienated common forms of rational expression so as to forge a new, elemental relationship with reality.

With his *verses without words*, described by witnesses as exuding a hypnotic force, Hugo Ball appeared before guests at the Cabaret Voltaire in Zurich like a “magical bishop”. “World Dada” Richard Huelsenbeck, who commuted between Zurich and Berlin, beat the drums as he proclaimed his *fantastical prayers*, sequences of sounds which resembled an African language. Raoul Hausmann dissected words into *poster poems*, random series of letters with a rhythm that is both visual and phonetic. Hannah Höch later recounted how the Dadaists took their cue from recordings of non-European languages, which they were able to hear at a private collection of sounds in Berlin.

D1 (CAT. 2.14)

UNKNOWN ARTIST DRUM 19TH/EARLY 20TH CENTURY

Democratic Republic of Congo, probably Songye region | Wood, leather | Museum Rietberg Zürich, RAC 325, Han Coray Collection

The Dada “soirées nègres” were sensory bombshells with a blend of poetry, dance, masks and music. Inspired by the beat of African drums and accompanied by purportedly African cries of “umba umba”, the Dadaists sought to trample European music and literature underfoot.

D2 (CAT. 2.16)

MARCEL JANCO 1895–1984 JAZZ 333 1918

Oil on card Centre Georges Pompidou, Musée national d'art moderne, Paris, AM 4264 P

In 1918/19 jazz music, with its Afro-American roots, reached Europe. Jazz broke with all the conventions, and that made it a musical pendant to Dada. It provoked the unheard (of). Jazz and Dada each transgressed the traditional boundaries of their art forms, encouraging spontaneous expression and direct experience.

DV1 (CAT. 2.23)

RAOUL HAUSMANN 1886–1971 OFFEAH 1918

Poster poem, print on orange paper | Berlinische Galerie | Purchased with budget funds from the Department of Cultural Affairs, Berlin, 1992

Unlike other Dadaist sound poets, Raoul Hausmann experimented between 1918 and 1920 with non-verbal poetry, exploring its potential both visually – as in this poster – and phonetically. Depleted of meaning, the letters, punctuation marks and symbols are set alongside and over each other with bold and italic variations. The sequence of letters was random. Kurt Schwitters was inspired by Hausmann's poster poems to write his famous *Ursonate* (primordial sonata), which incorporates the combination “q j y E”.

DV2

RAOUL HAUSMANN

1886–1971

KP' ERIOUM – TYPE CONSTRUCT FROM DADACO 1919–1920

Print on paper | Berlinische Galerie | Purchased with funding from the Department of Cultural Affairs, Berlin, 1991

E1 (CAT. 2.15)

UNKNOWN ARTIST BEAK MASK

19TH/EARLY 20TH CENTURY

Côte d'Ivoire, Dan region | Wood | Museum Rietberg Zürich, RAF 423, Paul Guillaume, Han Coray Collection

The Dan are a complex ethnic group with many branches, primarily settled along the western Ivory Coast and in Liberia. The diversity of social structures and cultures in these areas resulted in the evolution of different types of mask. One striking variation on the classical Dan mask is the part-human and part-animal *gagon*, a beak mask with bird-like features and a curving jaw. It was used into the 20th century as a humorous accompaniment to dance performances, a function that distinguished it sharply from customary war masks.

E2 (CAT. 3.3)

HANS ARP

1886–1966

BIRD MASK 1918

Wood | Stiftung Arp e. V., Berlin /Rolandswerth, 002.491

With its radically new sculptural approach, this relief is yet another illustration – like his collage and textile output – of Hans Arp's quest for innovative artistic formats. The title of the work is crucial, because it influences the way we perceive it. The term bird mask encourages the viewer to recognise eye and beak amid the amorphous geometry.

E3 (CAT. 3.4)

CIRCLE OF THE MASTER OF YASUA MASK

LATE 19TH/EARLY 20TH
CENTURY

Côte d'Ivoire, Guro region | Wood | Museum Rietberg Zürich, RAF 506, Paul | Guillaume, Carel Van Lier, Han Coray, Kunstgewerbemuseum der Stadt Zürich

E4 (CAT. 2.5)

MARCEL JANCO

1895–1984

MASK 1919

Assemblage with paper, card, corrugated board, cord, gouache and pastel | Musée national d'art moderne, Centre Georges Pompidou, Paris, AM 1221 OA, gift of Marcel Janco 1967

E5 (CAT. 2.7)

YASUTAKA HANNYA MASK, EDO PERIOD LATE 18TH CENTURY

Japan, Ôno-shi | Fukui prefecture, wood with painted frame | Museum Rietberg Zürich, RJP 4046, gift of the Swiss-Japanese Society

Hannya masks are used in Japan's oldest form of theatre, Noh (literally "talent, skill"), with its history of over 600 years. The highly stylised acting was originally only performed by men. The mask represents the resentful spirit of a woman who has returned to the mortal world. In Japanese tradition, horns symbolise female jealousy, while the golden eyes and teeth suggest supernatural powers. Marcel Janco's Dada masks reminded Hugo Ball of the masks used in Japanese and Ancient Greek theatre.

E6 (CAT. 2.6)

MARCEL JANCO

1895–1984

MASK 1919

Assemblage with paper, card, wood wool, gouache, pastel and glue | Musée national d'art moderne, Centre Georges Pompidou, Paris, AM 1220 OA, gift of Marcel Janco 1967

At the Dada soirées in Zurich, masks were an important feature alongside sound poems, music and dance. Hugo Ball recalled his first performance with a mask: it "dictated a quite definite attitude verging on pathos, if not madness" (1927). This seemingly magical power it can generate establishes an important parallel to non-European practices involving masks.

E7 (CAT. 2.4)

**UNKNOWN ARTIST
GROTESQUE FACE WITH
MALICIOUS GRIN
FIRST HALF OF 20TH CENTURY**

Switzerland, Lötschental | Wood, painted, fur, animal teeth | Museum Rietberg Zürich, RSz 2, before 1937/38 probably Max Wydler, Zurich; subsequently Eduard von der Heydt, gift of Eduard von der Heydt

This mask from Wiler, a village in the Swiss valley of Lötschental, was primarily worn at the carnival preceding Lent. The malicious grin and the fur back of the mask suggest that it was worn by the most distinctive character in this local ritual: the Tschäggätta. Traditionally this mystical figure would roam the streets, filling the hearts of villagers with fear and horror. As tastes changed, the physiognomy had become increasingly grotesque. There is no evidence of a direct link with Janco's mask (E6), but they share a common inspiration. Just as the Dadaists sought to shatter bourgeois conventions with their art, the masks worn on Fasnacht give free rein to an alternative world, allowing people to escape the narrow strictures imposed by civilised etiquette with its perceived excesses.

F1 (CAT. 3.21)

**UNKNOWN WORKSHOP
BOW OF A WAR CANOE
18TH CENTURY**

New Zealand, Maori | Wood | Museum Rietberg Zürich, RPO 12, W.O. Oldman, Museum für Völkerkunde Berlin, Arthur Speyer, purchased with funding from Eduard von der Heydt

This delicate 18th-century carving depicts the bows of a Maori warship. The ornamentation consists of intertwining figures. Maori art is produced within a context of honouring ancestors, although there is no religious significance to the Maori song *Toto Waka* (audio exhibit) used by Tristan Tzara. These heavily rhythmic lines were sung when hauling a canoe over dry land.

F2 (CAT. 3.23)

**UNKNOWN ARTIST
MASK
EARLY 20TH CENTURY**

Côte d'Ivoire, Bete/Guro region | Wood, monkey skin, plant fibres, metal pigments | Musée du quai Branly, Paris, 73.1988.2.1, Tristan Tzara Collection

The mask displayed here was part of an extensive collection of non-European artefacts put together by Tristan Tzara. Exactly when the artist began building his exquisite collection of African and Oceanic works is unclear. Tzara's passion for collecting was inspired by his own interest in ethnological sources and his exploration of modern art. The collection was broken up and auctioned off in 1988.

F3 (CAT. 3.22)

**UNKNOWN ARTIST
CROCODILE SCULPTURE,
CLAN EMBLEM
EARLY 20TH CENTURY**

Papua New Guinea, Middle Sepik | Wood, with natural pigments | Musée du quai Branly, Paris, 70.2010.32.1, Tristan Tzara | Collection

Tzara may have had this unusual carving from his own collection in mind when he wrote in 1928 that the "basic forms of fish, star and reptile, elusively associated with the human forms of statues," were characteristic of Oceanic art. Reflecting the creation myth of indigenous Oceanic peoples, which

tells how the Earth and all the creatures on it were created by so-called totems, the wooden sculpture impressively depicts a metamorphosis between human, reptilian and avian forms. It was made on the banks of the Sepik, the longest river in New Guinea, and used as a clan emblem for inaugurating houses and canoes, but also at gatherings to celebrate the end of mourning.

DADA MAGIC

Dada contributed many new forms of expression to 20th century art. Collage and assemblage (collage of objects) established an artistic principle which still holds currency today: combining things which did not originally belong together to generate meaning.

Hannah Höch began developing the technique of collage from 1918, together with Raoul Hausmann. In the mid-1920s she started on her series *From an Ethnographic Museum*, which consists of twenty works. Most of the illustrations which the artist cut out and glued together were taken from the art magazine *Der Querschnitt* (*The Cross Section*), and they include non-European art belonging to the collector Eduard van der Heydt. For the first time, these works from Africa, Asia and Oceania are now shown in dialogue with their function as motifs in Hannah Höch's collages.

Through this work, Hannah Höch put up early resistance to the images of women and stereotypes of exoticness being conveyed by newspapers and magazines. Her collages seem grotesque on first sight, but they are critical reflections on prevailing ideas in society about itself and the Other. One hallmark is the compositional harmony between things assumed to be opposites: in this way Hannah Höch affirms equality between different manifestations of culture.

G1 (CAT. 5.14)

UNKNOWN WORKSHOP PENDANT, IKHOKO EARLY 20TH CENTURY

Democratic Republic of Congo, eastern
Pende Region | Ivory | Museum Rietberg Zürich,
RAC 851

Ivory pendants for necklaces remained very popular with the Pende people in the south-west of the Congo until the country's independence. They were worn as symbols of belonging and of resistance against the colonial power Belgium. These figurative pendants are not portraits of individuals, but are derived from various characters in a rich tradition of masks.

G2 (CAT. 5.12)

HANNAH HÖCH 1889–1978 UNTITLED (FROM AN ETHNOGRAPHIC MUSEUM) 1929

Collage | Museum für Kunst und Gewerbe,
Hamburg

The little sculpture (G1) was depicted alongside two Pende masks in the January 1925 issue of *Der Querschnitt*. Hannah Höch made use of all three motifs, but in different contexts. She incorporated one figure into *Grief*, which she dated 1925. The second reproduction was included in the collage shown here, taken from Höch's series

From an Ethnographic Museum (G5). The third mask features in a work she produced in 1940, also exhibited here, called *Never Keep Two Feet On the Ground* (G3).

G3 (CAT. 5.11)

HANNAH HÖCH 1889–1978 NEVER KEEP TWO FEET ON THE GROUND 1940

Collage, photomontage | Institut für
Auslandsbeziehungen e.V., Stuttgart, 1982/286

G4 (CAT. 5.6)

MASTER OF BUAFLE MASK WITH HORNS, GU 19TH CENTURY

Southern Guro region, Côte d'Ivoire | Wood |
Museum Rietberg Zürich, RAF 466 | Purchased
by Paul Guillaume, later Han Coray Collection

Research has now refuted the assumption that African art reflected the style of an ethnic group rather than specific individual expression. In fact, the maker of this *gu* mask has actually been identified. We do not have the exact name, and so the creator is designated by museums as "the Master of Buafle", based on the area where he operated near the town of

Buafle (Côte d'Ivoire). Hallmarks of his style are the curvaceous profile with the high forehead, the slanting eyes and the lipless mouth with its faint smile.

G5 (CAT. 5.5)

HANNAH HÖCH

1889–1978

MONUMENT I: FROM AN ETHNOGRAPHIC MUSEUM NO. VIII

1924–1928

Collage on card | Berlinische Galerie | Purchased with funding from Stiftung DKLB and the Department of Science and Art, Berlin, 1973

The figure in *Monument I* has been placed on a plinth, which could be taken as alluding to a new approach to presenting African, Asian and American artefacts in ethnographic museums of the day. The motifs for this collage have been compiled from three sources: the head of the figure is formed by the trimmed reproduction of a *gu* mask, and the torso derives from a statue of the goddess Toëris in Thebes. These two fragments were cut from illustrations in the magazine *Der Querschnitt* in 1924 and 1925. The figure's left leg belonged to the popular film star Lilian Harvey, whose photograph appeared in the *Berliner Illustrierte Zeitung* in July 1928.

G6 (CAT. S. 192)

HANNAH HÖCH

1889–1978

J.B. AND HIS ANGEL

1925

Collage on card | Berlinische Galerie | Purchased with funding from Stiftung DKLB, Berlin, 1979

G7 (EX CAT.)

HANNAH HÖCH

1889–1978

THE HOLY MOUNTAIN (FROM AN ETHNOGRAPHIC MUSEUM NO. XII)

1927

Collage on card | Berlinische Galerie | Purchased with funding from Stiftung DKLB and the Department of Science and Art, Berlin, 1973

In several of her collages for the series *From an Ethnographic Museum*, Hannah Höch combines pictorial elements of non-European sculptures with fragments from the bodies of contemporary white-skinned individuals. Although some of these elements are unmistakable male or female, Höch's figures are androgynous hybrids and they challenge the gender roles of her day.

G8 (CAT. 5.17)

HANNAH HÖCH

1889–1978

MONUMENT II: VANITY (FROM AN ETHNOGRAPHIC MUSEUM)

1926

Photomontage with collage on tinted paper | Germanisches Nationalmuseum, Nuremberg

G9 (CAT. 5.3)

UNKNOWN WORKSHOP FLUTE ATTACHMENT EARLY 20TH CENTURY

Papua New Guinea, Sepik, Yuat district | Wood, mother-of-pearl, seed, hair, plant fibre, pigments | Musée du quai Branly, Paris, 71.1960.112.6.1, J. F. G. Umlauff, Eduard von der Heydt, Charles Ratton, Claudius Cote

This carving from the Yuat district on the River Sepik was a head stopper designed for a long bamboo flute. These instruments were usually played at initiation ceremonies, as their music signalled the presence of ancestors. The flutes were also exchanged by clan members seeking to promote their status and alliances through ritual ties.

G10 (CAT. 5.4)

HANNAH HÖCH

1889–1978

UNTITLED (FROM AN ETHNOGRAPHIC MUSEUM)

1929

Collage/facsimile | Kupferstichkabinett SMB, Berlin

In this collage Hannah Höch combines the reproduction of the ornate flute attachment (G9) with part of a North-West American totem pole and a fragmented naked woman's torso. It may seem like a grotesque construct, but it reflects the artist's desire to challenge categories like "us/them" or "male/female", opening up new perspectives on reality.

GV1 (CAT. 5.19)

HANNAH HÖCH

1889–1978

ALBUM (SCRAPBOOK)

1933

Collage on magazine pages, 57 sheets (114 pages) | Berlinische Galerie | Purchased with funding from Stiftung DKLB, Berlin, 1979

Hannah Höch's preferred artistic format was the collage. Her scrapbook is a unique work in her oeuvre. Over 400 photographic reproductions from very different periodicals have been accumulated on its 114 pages. Höch ordered and composed them over double pages according to thematic

references such as nature, technology, sport, dance, cinema, New Woman or ethnology and also in formal aesthetic clusters. The album is a picture archive, a book of ideas and a mounted experiment all in one.

GV2

DER QUERSCHNITT FOUNDED BY ALFRED FLECHTHEIM

Published by H. von Wedderkop | summer 1924, no. 2/3; January 1925, no. 1; summer 1925, no. 6; October 1929, no. 10, Berlin: Propyläen-Verlag | Berlinische Galerie | Purchased from the Berlinische Galerie's own budget

From 1924 Hannah Höch worked on a collage series which she called *From an Ethnographic Museum*. The growing academic interest in other forms of art and culture, a consequence of colonialism, had infected not only art scholars but also ethnologists. The modern mass media were publishing a wealth of articles and photographs on ethnological themes, providing the artist with an abundance of visual material for her collages.

H1 (CAT. 5.8)

UNKNOWN ARTIST HELMET MASK BO NUN AMUIN WITH COSTUME FIRST HALF 20TH CENTURY

Côte d'Ivoire, Baule mask, Guro costume | Wood, plant fibre | Museum Rietberg Zürich, 2015.190, collected by Hans Himmelheber, donated by Barbara and Eberhard Fischer

There are very few full mask costumes in Western collections today. In most cases only the wooden headgear has been preserved. In Africa they are as much a part of traditional performance as the music, movement and audience interaction. The helmet mask *bo nun amuin* ("bush gods") was made by the Baule people of Western Africa. Although it has horns and ears, it does not represent an animal; instead, the mask is associated with supernatural forces and masculinity. Performances with these masks were fear-inspiring spectacles during which, for example, disobedient women and young men would be disciplined.

H2 (CAT. 3.6)

UNKNOWN ARTIST ANCESTRAL FIGURE 19TH CENTURY

Chile, Easter Island | Wood, shell | Museum Rietberg Zürich, RPO 309, collected in situ by Walter Knoche 1911, gift of Eduard von der Heydt

The well-known Easter Island figures are colossal sculptures up to 20 metres tall which follow a clear typology. They were arranged in strict order on hills or by the coast to mark places of worship and burial. These imposing works, like the much smaller wooden carvings, depict gods and ancestors.

H3 (CAT. 3.5)

MAN RAY 1890–1976 FISHERMAN'S IDOL 1926

Cork | Galerie 1900–2000, Paris, David and Marcel Fleiss Collection

H4 (CAT. 5.7)

HANNAH HÖCH 1889–1978 FROM AN ETHNOGRAPHIC MUSEUM NO. X 1925

Collage on card | Berlinische Galerie | Purchased with funding from Stiftung DKL B, Berlin, 1979

H5 (CAT. 5.15)

HANNAH HÖCH 1889–1978 WITH CAP: FROM AN ETHNOGRAPHIC MUSEUM NO. XI 1925

Collage on card | Berlinische Galerie | Purchased with funding from Stiftung DKL B and the Department of Science and Art, Berlin, 1982

The element linking these two collages is a helmet mask from the Baule region which was illustrated in the January 1925 issue of *Der Querschnitt*. (The artist later dated the work to 1924, but this needs correcting.) Unlike the usual full-figure depictions in the series *From an Ethnographic Museum*, the focus here is on the physiognomy. The heads have been put together from different faces and merged with fragments of the West African mask. Symbols of power from different cultures – here the cap from a soldier's uniform, there the sacred helmet mask reserved for Baule men – are placed in parallel.

I1 (CAT. 5.1)

**UNKNOWN ARTIST
TORSO OF THE GODDESS
UMA**

LATE 9TH/EARLY 10TH
CENTURY

Cambodia, Khmer empire | Sandstone |
Museum Rietberg Zürich, RHI 5, gift of Eduard
von der Heydt, previously C.T. Loo, Paris

The torso is from one of the temples
in the famous city of Angkor, once the
capital of Khmer kings in Cambodia.
The sculpture probably depicts the
goddess Uma, whose name translates
as “mother of all the world”.

I2 (CAT. 5.2)

**HANNAH HÖCH
1889–1978
UNTITLED (FROM AN
ETHNOGRAPHIC MUSEUM)
1930**

Collage | Museum für Kunst und Gewerbe,
Hamburg

Hannah Höch took the illustration
showing the torso of the goddess
Uma from the October 1929 issue of
Der Querschnitt. In her collage she
combines naked divinity with the mo-
dern physique of a stereotype known
as New Woman. The collector Eduard
von der Heydt noticed this collage
by Hannah Höch at the first exhibition
devoted to photomontage as an art
form, staged in 1931 in the former Mu-

seum of Decorative Arts in Berlin
(now Martin-Gropius-Bau). The baron
purchased two items from the se-
ries *From an Ethnographic Museum*
for which the artist had used repro-
ductions of works from his collection.

J1 (EX CAT.)

**RAOUL HAUSMANN
1886–1971
UNTITLED (SEATED
FIGURE WITH SHACKLE
FROM THE VON DER
HEYDT COLLECTION)
1930S**

Glass negative, new print/inkjet, 2016 |
Musée départemental d’art contemporain,
Rochechouart

Raoul Hausmann’s interest in non-
European art began around 1915
during his Expressionist period, re-
mained with him throughout his Dada
years, and is also reflected in his
photographic oeuvre, initiated in 1928.
It is unclear how the opportunity
arose for him to use works from Von
der Heydt’s collection, some of which
had already been reproduced in
Einstein’s book on African sculpture,
as a motif for his photographic
experiments.

J2 (EX CAT.)

**RAOUL HAUSMANN
1886–1971
UNTITLED (FIGURE,
CAMEROON/GRASSFIELDS,
MASTER OF BAMUM, 18TH
OR 19TH C., FROM THE VON
DER HEYDT COLLECTION)
1930S**

Glass negative, new print/inkjet, 2016 |
Musée départemental d’art contemporain,
Rochechouart

J3 (CAT. 5.20)

**UNKNOWN ARTIST
SEATED FIGURE WITH
SHACKLE
19TH CENTURY**

Democratic Republic of Congo, Bena Kanioka
region | Wood | Museum Rietberg Zürich,
RAC 305, Charles Vignier, Charles Ratton, gift
of Eduard von der Heydt

Not much is known about the nature
of this figure or its background.
The neatly styled hair and upright po-
sure suggest a person of standing.
The figure has therefore been inter-
preted as a captive dignitary. Carl
Einstein included the work in his se-
minal book on African sculpture
along with a reproduction.

J4 (EX CAT.)

**RAOUL HAUSMANN
1886–1971
UNTITLED (GODDESS UMA,
CAMBODIA, PROBABLY FROM
THE TEMPLE OF PRASAT
ANDET, PRE-ANGKOR
PERIOD, LATE 7TH C., FROM
THE VON DER HEYDT
COLLECTION)
1930S**

Glass negative, new print/inkjet, 2016 |
Musée départemental d’art contemporain,
Rochechouart

J5 (CAT. 5.21)

**RAOUL HAUSMANN
1886–1971
UNTITLED (INFRARED
PHOTOGRAPH OF AN
OBJECT IN THE VON DER
HEYDT COLLECTION)
1930S**

Glass negative, new print/inkjet, 2016 | Musée
départemental d’art contemporain,
Rochechouart

J6 (EX CAT.)

**UNKNOWN ARTIST
HEAD MASK NYANGBAI
19TH CENTURY**

Guinea, Toma region | Wood, painted
black | Museum Rietberg Zürich, RAF 21, gift
of Eduard von der Heydt

SECTION K

DADA REBELLION

Dada was not a style. It was an artistic attitude. Wherever the international Dada movement emerged between 1916 and 1922/23, it developed specific local traits. In Zurich the Dadaists' stage performances were creatively intoxicating, while *Club Dada* in Berlin was a more political affair. Here too, the poetic verbal attacks launched at Dada soirées were accompanied by drumbeats, but in Berlin the principal forms of expression were collage and assemblage. Text and image denounced self-righteous bourgeois morality as well as the nationalism and militarism which persisted after the First World War.

Carl Einstein, author of the pioneering volume of African sculpture, joined the Dada movement in Berlin for a while. He contributed appeals and manifestos, and worked with George Grosz to publish a weekly called *Der blutige Ernst* (*Bloody Earnest*). Dada in Berlin culminated in the First International *Dada Fair* in the summer of 1920. Starting with the unconventional hanging, the show framed a space for a sensual experience of the Dada message: "Open your mind at last! Free it up for the demands of the age!"

K1 (CAT. 4.12)

GEORGE GROSZ

1893–1959

AND JOHN HEARTFIELD

1891–1968

THE BOURGEOIS

PHILISTINE HEARTFIELD

GONE WILD (ELECTRO-

MECHANICAL TATLIN

SCULPTURE)

1920

Reconstruction by Michael Sellmann 1988 | Dummy, revolver, bell, knife and fork, "C", "27", false teeth, Order of the Black Eagle, EK II, Osram lightbulb | Berlinische Galerie | Purchased with project funding from the Department of Cultural Affairs, Berlin, 1988

K2 (CAT. 4.4)

DER BLUTIGE ERNST:

WEEKLY MAGAZINE FOR

POLITICAL SATIRE

CARL EINSTEIN AND

GEORGE GROSZ (ED.)

TRIANON-VERLAG, BERLIN

1919

Berlinische Galerie | Purchased with funding from the Department of Cultural Affairs, Berlin, 1979

After Carl Einstein confronted the aesthetic challenges of the day with his views on African art, the art historian believed that artistic revolution would inevitably trigger political revolution. Einstein briefly joined the Dada circle in Berlin. In November

1919, together with "Propagandada" George Grosz, he took on the editorship of a socially critical magazine which annihilated bourgeois ideologies in "bloody earnest". The satirical magazine was banned after just six issues.

K3 (CAT. P. 22)

RICHARD HUELSENBECK

1892–1974

DADA MANIFESTO

APRIL 1918

Leaflet | Berlinische Galerie | Purchased with funding from the Department of Cultural Affairs, Berlin, 1978

K4 (CAT. 4.19)

**PRINTED SHEET FROM
DADACO, PAGE VIII
1919–1921**

Mechanical press | Berlinische Galerie |
Purchased with funding from the Department
of Science and Art, Berlin, 1977

K5 (CAT. 4.15)

**GEORGE GROSZ
1893–1959
“DAUM” MARRIES HER
PEDANTIC AUTOMATON
“GEORGE” IN MAY 1920,
JOHN HEARTFIELD IS VERY
GLAD OF IT. (META-MECH.
CONSTR. AFTER PROF. R.
HAUSMANN)
1920**

Watercolour, pencil, pen and ink and collage on
watercolour board | Berlinische Galerie, BG-G
7582/95 | Purchased with funding from Stiftung
DKLB, Berlin, 1995

K6 (EX CAT.)

**SCHALL UND RAUCH
EDITOR-IN-CHIEF HEINZ
HERALD, BERLIN
1920, NO. 5 (APRIL)**

Magazine, printed paper | Berlinische Galerie |
Purchased with funding from the Department of
Cultural Affairs, Berlin, 1979

K7 (EX CAT.)

**ROBERT SENNECKE
1885–1940
FIRST INTERNATIONAL DADA
FAIR, BERLIN
1920**

(Large format with John Heartfield and
Hannah Höch's Dada dolls) | Vintage print,
silver gelatine paper | Berlinische Galerie |
Purchased with funding from Stiftung DKLB,
Berlin, 1979

K8 (CAT. 4.7)

**ROBERT SENNECKE
1885–1940
UNTITLED (FIRST
INTERNATIONAL DADA
FAIR, BERLIN)
1920**

(Room 1, Margarete Herzfelde at the table) |
Vintage print, silver gelatine paper | Berlinische
Galerie | Purchased with funding from Stiftung
DKLB, Berlin, 1979

K9 (CAT. 4.6)

**ROBERT SENNECKE
1885–1940
UNTITLED (FIRST
INTERNATIONAL DADA
FAIR, BERLIN)
1920**

The participants from left to right: Hannah
Höch, Otto Schmalhausen, Raoul Hausmann,
John Heartfield with child, Otto Burchard,
Margarete and Wieland Herzfelde, Rudolf
Schlichter, N.N., Johannes Baader | Vintage
print, silver gelatine paper | Berlinische Galerie,
BG-FS 077/94,1 | Purchased with funding
from Stiftung DKLB, Berlin, 1979

The *First International Dada Fair*, held
from 1 July to 25 August 1920 at
Dr Otto Burchard's art dealership in
Berlin, was the biggest event staged
by Dadaists to present their work
in the visual arts. 28 participants from
different Dada hubs such as Zurich,
Paris, Cologne and Berlin showed no
fewer than 174 so-called “Dadaist

products”. They avoided the term “art”,
as it was associated with a bourgeois
convention about what it ought to
be and how it should be made. The
arrangement drew no distinctions
between originals and reproductions,
amateur and professional, everyday
utensils and paintings. The confusing
diversity of exhibits made the “Dada
Fair” a unique spatial installation,
deliberately designed to disorientate
viewers and encourage them to re-
visit old habits.

K10 (EX CAT.)

**UNKNOWN PHOTOGRAPHER
UNTITLED (FIRST
INTERNATIONAL DADA
FAIR, BERLIN: WIELAND
HERZFELDE WITH
“MONTAGE OF MOVABLE
FIGURES” BY OTTO DIX)
1920**

Vintage print, silver gelatine paper | Berlinische
Galerie | Purchased with funding from Stiftung
Preussische Seehandlung, Berlin, 1999

K11 (CAT. 4.8)

ROBERT SENNECKE

1885–1940

**UNTITLED (HANNAH HÖCH
AND RAOUL HAUSMANN AT
THE FIRST INTERNATIONAL
DADA FAIR IN BERLIN)**

1920

Vintage print, silver gelatine paper | Berlinische
Galerie, BG-FS 077 | Purchased with funding
from Stiftung DKLB, Berlin, 1979

K12 (CAT. 4.14)

**FIRST INTERNATIONAL
DADA FAIR**

**JOHN HEARTFIELD,
WIELAND HERZFELDE (EDS.)**

Exhibition catalogue, Der Malik-Verlag, Berlin,
July 1920 | Berlinische Galerie | Purchased from
the Berlinische Galerie's own budget, 1986

K13 (CAT. 4.11)

JOHN HEARTFIELD

1891–1968

**BOOK COVER FOR RICHARD
HUELSENBECK: "AFRIKA IN
SICHT" (A TRAVEL JOURNAL
ABOUT FOREIGN COUNTRIES
AND ADVENTUROUS
PEOPLE)**

1928

Paper on card | Zürcher Hochschule der
Künste, Museum für Gestaltung, Graphic
Collection

The writer Richard Huelsenbeck,
who wrote an early historiography of
Dada in 1920 in his book *En avant
Dada* (K18), turned his back on the art
world in the early 1920s. He had a
medical training and sailed around the
African continent as a ship's doctor,
later publishing his pessimistic travel
journal *Africa in Sight*. Much of the
work is devoted to fullsome criticism
of colonialism and its consequences.

K14 (CAT. 4.5)

DADA ALMANAC

**RICHARD HUELSENBECK
(ED.)**

Commissioned by the Central Office of the
German DADA Movement | Erich Reiss Verlag,
Berlin, 1920 | Berlinische Galerie, BG-HHC
535/79 | Purchased with funding from the
Museumsfonds of the Senator for Cultural
Affairs, Berlin, 1979

The *Dada Almanac* edited by "World
Dada" Richard Huelsenbeck con-
tains four texts specifically designated
as songs from Central and Southern
Africa found and translated by Tristan
Tzara.

K15 (CAT. 4.3)

HANNAH HÖCH

1889–1978

DADA-RUNDSCHAU

1919

Collage, gouache and watercolour on
cardboard | Berlinische Galerie | Purchased
with funding from the "Der Tagesspiegel"
press foundation, Berlin, 1986

This collage was made in autumn
1919 and was exhibited in summer
1920 at the *First International Dada
Fair*. Upon first sight the glued con-
struct is a confusing mix of news-
paper photos, headlines and adverti-

sing slogans, but the images and
texts arranged around one other here
take critical stock of contemporary
society. One theme is the quelling
of the Spartakus uprising by commu-
nists and other left-wingers; another
are the national elections and the first
women to enter parliament. Friedrich
Ebert and Gustav Noske, the President
and Defence Minister of the fledgling
Weimar Republic, are figures of fun,
posing in swimming trunks as if caught
on holiday.

K16 (CAT. 5.10)

**UNKNOWN PHOTOGRAPHER
UNTITLED (MECHANICAL
HEAD (THE SPIRIT OF OUR
AGE), BY RAOUL HAUSMANN)
1919**

New print by Floris Neusüss from original glass negative, 2002 | Berlinische Galerie

Assemblage, i.e. three-dimensional collage, entered the 20th-century visual art repertoire thanks to Dada. Raoul Hausmann's *Mechanical Head (The Spirit of Our Age)* is now considered a Dada icon. The concept of art as it was then known was radically expanded by the use of everyday utensils, combined into a new form of visual communication. The core of this assemblage is a wig-maker's dummy with a centimetre scale, to which a number of objects have been attached, not least a wooden ruler, a clock mechanism and the cardboard number "22". Like the power figure from the Congo (K17), the assemblage is more than the sum of its parts. It has a "magic" charge which makes it a "spirit of our age". The work belongs to the Centre Pompidou collection in Paris and can no longer be loaned on conservation grounds.

K17 (CAT. 5.9)

**UNKNOWN ARTIST
POWER FIGURE, NKISI
N'KONDI
BEFORE 1892**

Vili, Loango, Congo | Wood, metal, glass, textiles, plant fibres, colour pigments, resin | Musée du quai Branly, 71.1892.70.6, collected by Joseph Cholet 1892 in Congo

Minkisi (sing. *nkisi*) figures were used in the Kingdom of Kongo as messengers between the visible world of mortals and the invisible world of spirits. Thanks to their powers, dangers could be averted, witches tracked down and diseases cured. A figure was charged up with vegetable or animal substances, or even imported goods. The body of the power figure shown here is covered in iron nails, hammered in to seal oaths and contracts.

K18 (EX CAT.)

**RICHARD HUELSENBECK
1892–1974
EN AVANT DADA: A HISTORY
OF DADAISM**

Die Silbergäule, Paul-Steegemann-Verlag, Hanover, 1920 | Berlinische Galerie | Private gift

K19 (EX CAT.)

**RAOUL HAUSMANN
1886–1971
PRÉ
1920/1921**

Brush and ink, printed from a cliché plate | Berlinische Galerie | Purchased with funding from the Department of Cultural Affairs, Berlin, 1979

K20 (EX CAT.)

**UNKNOWN PHOTOGRAPHER
DADA SCULPTURE BY
HANNAH HÖCH
(PHOTOGRAPH OF THE
LOST ORIGINAL)
1919**

Vintage print, silver gelatine paper | Berlinische Galerie | Purchased with funding from the Department of Cultural Affairs, Berlin, 1979

K21 (EX CAT.)

**UNKNOWN PHOTOGRAPHER
RAOUL HAUSMANN AND
RICHARD HUELSENBECK ON
THEIR DADA TOUR IN
PRAGUE
MARCH 1920**

Photographic postcard, silver gelatine paper | Berlinische Galerie | Purchased with funding from the Department of Cultural Affairs, Berlin, 1979

K22 (EX CAT.)

**CLUB DADA
RICHARD HUELSENBECK,
FRANZ JUNG (EDS.)**

Woodcut, prospectus (cover page) for the publisher Freie Strasse, Berlin, 1918 | Berlinische Galerie | Purchased with project funds from the Department of Cultural Affairs, Berlin, 1979

K23 (EX CAT.)

HANNAH HÖCH

1889–1978

AND RAOUL HAUSMANN

1886–1971

DADA CORDIAL

1919–1922

Collage on a proof of the magazine “Der Dada”, year 1 (1919) | Berlinische Galerie | Purchased with funding from Stiftung DKLB, Berlin, 1979

K24 (CAT. P. 154)

GEORGE GROSZ

1893–1959

DIE GESUNDBETER (THE FAITH HEALERS), PRINT NO. 5 FROM THE PORTFOLIO “GOTT MIT UNS”

1918 (PUBLISHED 1920)

Photo lithograph on laid paper | Berlinische Galerie | Acquired from the holdings of the Department of Science and Art, Berlin

In his portfolio of nine prints entitled *Gott mit uns (God with us)*, George Grosz settled accounts with the incorrigible militarism that still prevailed in Germany after the Great War. The skeleton examined by stethoscope has been certified “KV” – fit for war – by a military doctor. When they went on show at the *First International Dada Fair*, these prints – like the *Prussian Archangel* (K29) – were considered so seditious that Grosz, publisher

Wieland Herzfelde and other Dadaists were charged with “defamation of the armed forces”. Thanks to a skilful defence, they got away with paying a fine.

K25 (CAT. 4.21)

DADA

Advert/programme for an event in the I. B. Neumann Cabinet of Prints and Drawings. Berlin, Kurfürstendamm 232, on 30 April 1919 | Berlinische Galerie, BG-HHC D 633/79 | Purchased with DKLB funds by the Senator for Cultural Affairs, Berlin, 1979

K26 (EX CAT.)

RAOUL HAUSMANN

1886–1971

Business card, [1918/19] | Berlinische Galerie | Purchased with funding from the Department of Cultural Affairs, Berlin, 1979

K27 (CAT. 4.22)

DADAIST SOIRÉE

Advert/programme for an event at the Curio-Haus, Hamburg, on 18 February 1920 | Berlinische Galerie | Purchased with funding from the Department of Cultural Affairs, Berlin, 1979

K28 (CAT. 4.16)

RAOUL HAUSMANN

1886–1971

PEOPLE ARE ANGELS AND LIVE IN HEAVEN
1921

Collage and photomontage on cardboard frame | Berlinische Galerie | Purchased with funding from Stiftung DKLB, Berlin, 1982

K29 (CAT. 4.13)

JOHN HEARTFIELD

1891–1968

AND RUDOLF SCHLICHTER

1890–1955

PRUSSIAN ARCHANGEL
1920

(Reconstruction by Isabel Kork and Michael Sellmann) | Papier-mâché on wire frame; 180 cm | Berlinische Galerie | Purchased with project funding from the Department of Cultural Affairs, Berlin, 1988

In the summer of 1920, visitors to the *First International Dada Fair* were greeted by a sculpture suspended from the ceiling with the revealing title *Prussian Archangel*. The figure, wearing the uniform of an officer, had descended – as the sash around its waist proclaimed – “from Heaven above”. When German troops marched off to war under the banner of the Prussian kings, their slogan was “God with us”. The Dada assemblage is a bitter satire on unbroken German nationalism and the power of the military. The pig’s face is a provocative touch. It exposes what men on the battlefield had demonstrated: their bestial nature. The swinish snout, in the Dadaists’ opinion, was the true face of the age.

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DIALOGUE WITH THE OTHER
5 AUGUST – 7 NOVEMBER 2016

A partnership between the Berlinische Galerie, Berlin's public museum of modern art, photography and architecture, and the Museum Rietberg in Zurich

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